

kinks the singles collection



'the singles collection'

1. LONG TALL SALLY
2. YOU STILL WANT ME
3. YOU REALLY GOT ME
4. ALL DAY AND ALL OF THE NIGHT
5. TIRED OF WAITING FOR YOU
6. EVERYBODY'S GONNA BE HAPPY
7. SET ME FREE
8. SEE MY FRIENDS
9. TILL THE END OF THE DAY
10. WHERE HAVE ALL THE GOOD TIMES GONE
11. DEDICATED FOLLOWER OF FASHION
12. WELL RESPECTED MAN
13. SUNNY AFTERNOON
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17. AUTUMN ALMANAC
18. DAVID WATTS
19. SUSANNAH'S STILL ALIVE
20. WONDERBOY
21. DAYS
22. PLASTIC MAN
23. VICTORIA
24. LOLA
25. APEMAN

Production: Ray Davies

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SMRCD024





KINKS



KINDA KINKS



THE KINK KONTROVERSY



FACE TO FACE



LIVE AT KELVIN HALL



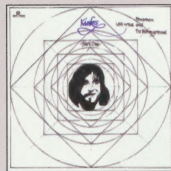
SOMETHING ELSE BY THE KINKS



THE KINKS ARE THE VILLAGE GREEN
PRESERVATION SOCIETY



ARTHUR OR THE DECLINE OF THE
BRITISH EMPIRE



LOLA VS POWERMAN
AND THE MONEYGOROUND



PERCY

KINKS

REMASTERED ON CD & DELUXE VINYL
ALL FEATURING LYRICS,
SLEEVE NOTES AND BONUS TRACKS



kinksthesinglescollection

No band in the 60s and 70s matched the stylistic range and imagination of the Kinks. During their years with Pye Records, between 1964 and 1971, they mastered everything from hard rock guitar riffs to whimsical storysongs, creating some of the most durable records of the era.

Chief songwriter and vocalist Ray Davies was the creative hub of the band, ably supported by his younger brother, guitarist and vocalist Dave Davies, drummer Mick Avory, and bassists Pete Quaife and John 'Nobby' Dalton.

In the 1960s, the British pop business was only starting to come to terms with artists who were talented enough to write and even produce their own material. Tension was the inevitable result, as Ray Davies explains: "I always wanted to go on and do something new, while our managers kept asking for more hit singles. But without that pressure, maybe we wouldn't have come up with the hits. So it was frustrating on one level, but rewarding on another."



Ray adds: "In many ways, Pye were the best company to be with in the 60s. I could go upstairs with a song we'd just cut, meet the head of the company, and say, 'I want this single out in a month', and they'd do it." Faced with material as strong as the tracks on this compilation, the label had no choice but to agree.

LONG TALL SALLY

The Kinks' first single was a cover of the Little Richard rock'n'roll classic. "Our tour promoter, Arthur Howes, suggested the song," Ray Davies explains, "because the Beatles were performing it, and so he thought that connection might benefit us. In retrospect, it wasn't really right for my voice. We might have done better with Dave singing it — he was the band's Little Richard expert."



YOU STILL WANT ME

Ray Davies wrote the second single, taped during the same session as "Long Tall Sally". "We had no idea where our career was going," he recalls. "We were out on a huge tour, so there was no time to get into the studio and record anything new." The single was a second successive flop but, as Dave Davies notes, "We were too energised to worry about that. We knew that we were going to make it."

YOU REALLY GOT ME

Third time around, the Kinks finally achieved a breakthrough hit — but only after they had recorded the song twice. Their first effort satisfied producer Shel Talmy but not the band, who persuaded Pye to let them tape it again. "We hadn't found the right approach until I experimented with getting a really gritty sound out of my guitar amp," Dave Davies explains. "Then we were off and running." Drummer Mick Avory adds that "Ray always knew what he wanted, and knew how to get it out of us. He'd listen back to what we'd done, and then pick it apart in fine detail, so we could get it perfectly right." Ray's judgement was confirmed when the single went to No. 1.



ALL DAY AND ALL OF THE NIGHT

Their second hit single was based around one of the great rock guitar riffs — subsequently borrowed by the Doors for "Hello I Love You". "I always liked the chord shift in the middle of the song," Ray Davies says. "It lifted the song to a new peak."

TIRED OF WAITING FOR YOU

After two hard rock classics, this song demonstrated a more subtle approach — rewarded by their second No. 1 hit. "It was great doing 'You Really Got Me' and 'All Day'," Ray explains, "but I knew that to survive, we had to change. We couldn't repeat the same formula. That was a continuing factor throughout our career."



EVERYBODY'S GONNA BE HAPPY

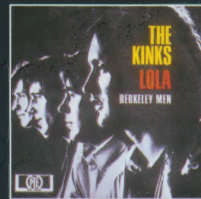
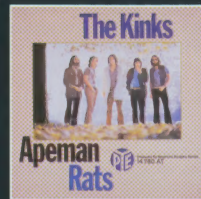
Of all the Kinks' singles, Mick Avory found this one "the most difficult to play, because it was a much more complex rhythm than we'd used before." Ray Davies explains that the song was inspired by Earl Van Dyke's Motown band, who'd just shared a tour with the Kinks. "I wanted to experiment with that punching rhythm," he says. "There were no home studios in those days, so we had to come up with a master in a three-hour session. In effect, the single was the demo of the song."

SET ME FREE

This 1965 single proved that the band were quite capable of producing gloriously melodic pop songs. "Even when Ray and I played in pubs as a duo when we were teenagers," Dave Davies says, "we were always into songs. We were listening to everything from Elvis Presley to Perry Como. So it was a natural move for us to shift away from the rock songs to something more tuneful."

SEE MY FRIENDS

"That was the first song that had a sort of mystical quality to it," notes Dave Davies, but the pioneering drone that ran through the record was achieved by accident. "I played the song for the first time to my two sisters in Muswell Hill," Ray recalls, "using this beaten-up 12-string Framus guitar. It had a great quality, but when I played it in the studio, I got too close to the mike, and it started to feed back. And that provided the drone that ran through the record. I remember Shel Talmy saying, 'We'll never get all this sound on there, so I'll compress the shit out of it.' It ended up as a mixture of my stupidity, Shel's opportunism and engineer Bob Auger's technical ability. I'm not sure it's a great song, but it's a great record."



TILL THE END OF THE DAY

The Kinks marked the end of an era with this ferocious return to the sound of "You Really Got Me", which featured one of Dave Davies's wildest solos. "On our first trip to America," he remembers, "I was really influenced by all the guitar players I saw and heard there — particularly guys like James Burton, who was playing on the TV show Shindig. That definitely affected my playing. I found it boring to practise, so I'd usually play my solos straight off the cuff."

WHERE HAVE ALL THE GOOD TIMES GONE

At the height of 60s optimism, and in the heart of so-called Swinging London, the Kinks offered this sober corrective. "Everyone seemed to be having a good time," Ray says, "but as a realist, I knew that the good times would have to have a payback."



DEDICATED FOLLOWER OF FASHION

The Carnaby Street fashion police were the targets of this good-humoured satire, a No. 4 hit in 1966. Though Dave Davies feels that "Ray was acting as a spokesman for the band," Ray admits that wasn't a conscious decision: "I wasn't aware of that. It was just the way I felt." He recalls that "Dedicated Follower" was "one of the first songs where we had the chance to record a demo beforehand, to try out the arrangement before we got into the studio".

WELL RESPECTED MAN

Ray Davies has become one of Britain's great social satirists, via songs like this track from the "Kwyet Kinks" EP, which was a hit single in America. He denies having had a particular target in mind: "That was a composite character. That's the way I always work. I see hundreds of different people, and I create a single person out of their different characteristics."

SUNNY AFTERNOON

One of the most memorable singles of the 60s, "Sunny Afternoon" began life as "The Taxman's Taken All My Dough", a comment on the tax rises imposed by the Labour Government in the mid-60s. Like many of the Kinks' best records, it had an unforgettable musical hook — the long descending line which began and ended the song. "I came up with that on a mini-upright piano," Ray recalls. "I went chromatic, just playing down the lower register. Then I tried it on the acoustic. It must have been frustrating for Nicky Hopkins, the trained session pianist who played on the record: producer Shel Talmy made him watch me play it, and then copy my untrained style!" It became their third U.K. No. 1.

DEAD END STREET

Britain might have been booming in 1966, but "Dead End Street" was a stark reminder that a financial boom doesn't reach everyone in society. Offered the chance to make a promotional film for the single, the band opted for a humorous approach. "We found the perfect location in Kentish Town, near Parliament Hill, and dressed up as gravediggers," Dave Davies says. "Our roadie, Stan, was the corpse. Then the film was banned because they felt it was in bad taste. It seems that poverty was allowed, but you couldn't show a funeral procession on TV."

WATERLOO SUNSET

"I knew that song was special," Ray Davies says, "but I didn't realise that people would treat it as a landmark." It's certainly Mick Avory's favourite Kinks single: "I just love the lilt of it. Even though I'm a drummer, the main thing I look for in a record is a strong melody." Besides its musical strength, "Waterloo Sunset" was a breakthrough in another way, as Ray reveals: "That was the first time where we broke away from the system, and went in secretly and recorded the song without the producer knowing."

DEATH OF A CLOWN

Although it was recorded for a Kinks album, "Death Of A Clown" was also released as a Dave Davies solo single, with his brother's full support: "In retrospect," Ray says, "I think that Dave should have continued with his solo career. I think that would have been good for him." Dave's initial solo run only lasted for four singles, but this debut was a major hit in 1967.

AUTUMN ALMANAC

When the rest of the British pop world were writing anthems for the summer of love, Ray Davies came up with this superb evocation of ordinary life. "I was simply writing about things that I like," he says today. "I was inspired by the guy who came in and did my garden, who was saying things like, 'Better get the leaves up, then'. I thought it was time that somebody wrote about normal, everyday life in a song."

DAVID WATTS

"David Watts was a promoter we met in the 60s", Ray Davies explains, and their encounter — suitably toned down for public consumption — provided this track for the album, "Something Else From The Kinks". It took the Jam's cover version in late 70s to alert a wider public to its playful charm.

SUSANNAH'S STILL ALIVE

To follow "Death Of A Clown", Dave Davies wrote this evocative solo single about an old and passionate friendship. "I was very young when I wrote that," he says today "so I think that song was inspired by feelings of sadness and romantic yearning, that I couldn't talk about face to face."

WONDERBOY

The whimsical "Wonderboy" was one of the Kinks' most idiosyncratic choices for a single. "That was written in an emotional state of joy after the birth of my second daughter, Victoria," Ray Davies explains. "I've often wondered if it was too personal to be a Kinks record. Perhaps I should have issued it as a solo single."

DAYS

Poignant and nostalgic, "Days" has become one of the Kinks' most enduring 60s singles. "The trick was summing up the whole feeling of the song in the first line, 'thank you for the days'," Ray Davies reckons. "That's the wonderful thing about being young: you have that built-in quality of being able to express yourself naturally in just a few words."

PLASTIC MAN

This raucous 1969 single revived memories of the Kinks' early hits. Dave Davies reckons that the song was an attack on "a new breed of DJs who'd become personalities, charged on ego". But Ray says the song was broader than that: "It was really a rebellion against everything being turned into a commodity. It was the first step on the road to the 'Preservation' albums in the 70s."

VICTORIA

"Victoria" was pulled from Ray Davies' song suite, "Arthur", but outside that environment it worked equally well as a live favourite. "When we played it in concert," Ray remembers, "we used to open it up with this almost Stax-type riff, like a Joe Tex record.". "Once we played it backwards on stage," Dave adds, "literally sang the words backwards. People thought we were mad. In fact, we probably were."

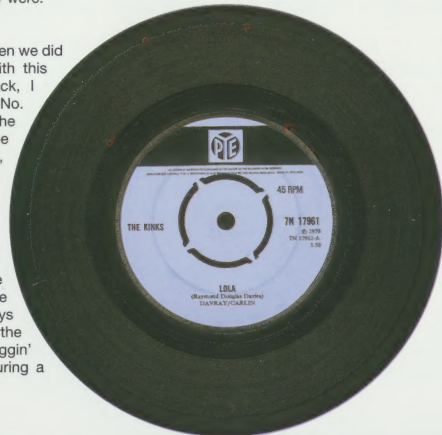
LOLA

"We recorded that twice", Ray Davies reveals. "When we did it the first time at Morgan Studios, it began with this repeated guitar motif. But when I listened back, I thought, 'This sounds like a Top 10 hit, but not a No. 1'. So I remembered an old trick — find a hook in the song that isn't the melody, and repeat it. I used the three-chord guitar riff that was between the verses, and stuck it on the front." The result was a No. 1 single, helped on its way by Ray's transatlantic flight to overdub the word "cherry-cola" in place of "Coca-Cola", which averted a BBC airplay ban.

APEMAN

Was Ray Davies really singing "foggin'" in the middle of this delightful Top 10 hit from 1971? He swears he was: "I've got terrible diction", he says slyly. "But I had to go into the studio again for the American release, just to emphasise the word 'foggin' ". The song was written on a Spanish guitar during a Davies family holiday in Cornwall.

Peter Doggett, 1997.



THE SINGLES COLLECTION

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Production: Ray Davies

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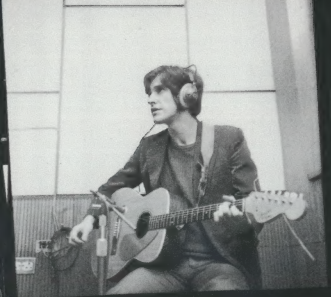
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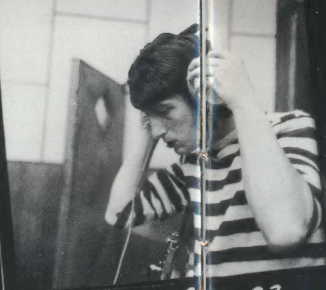
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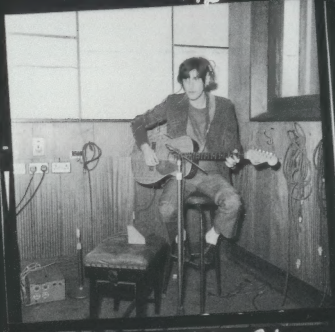
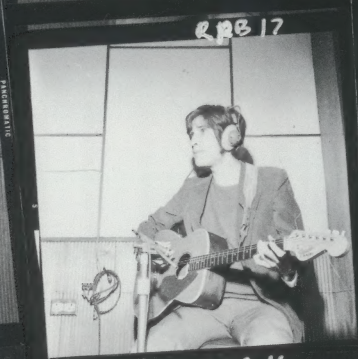
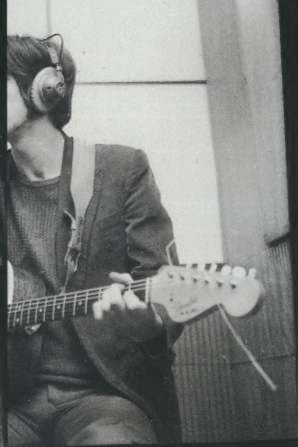
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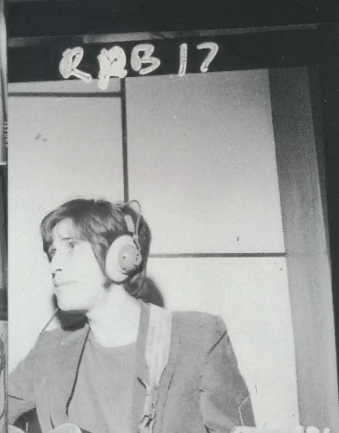
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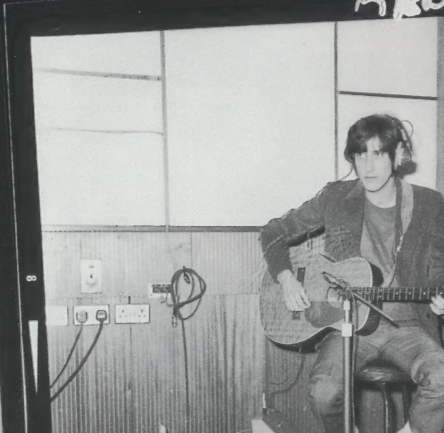
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THE SINGLES COLLECTION



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